

# 2017 THE REACH GALLERY MUSEUM ABBOTSFORD ANNUAL REPORT





Pictured above: Coalmont performs at the Arty Awards. Presented by the Abbotsford Arts Council. Hosted at The Reach. Photo: Dale Klippenstein

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The Reach Gallery Museum Abbotsford is a Public Gallery Museum supported by the City of Abbotsford, corporations, private citizens and Reach Friends.



Pictured: Photo Credit: Installation view of David Campion and Sandra Shields, *Grand Theft Terra Firma*, Photo: SITE Photography

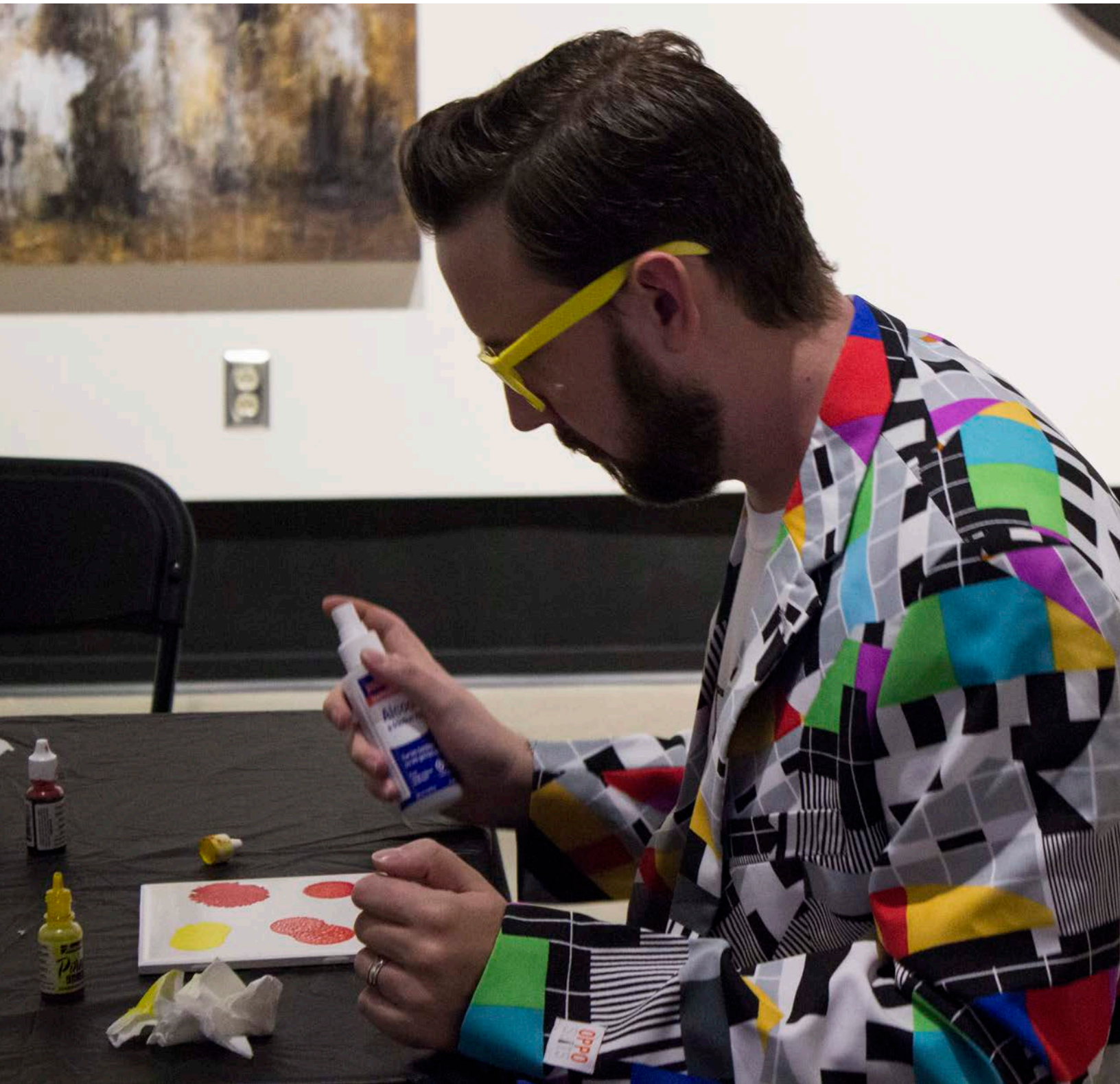


# MISSION

The mission of The Reach Gallery Museum Abbotsford is to be the centre of cultural and creative innovation in the Fraser Valley. We are committed to preserving and sharing the stories of our rich and diverse cultural heritage and showcasing the best in the visual arts from both inside and outside our community. The Reach is a cultural hub that fosters intercultural and intergenerational exchanges in an environment of mutual respect and understanding.

# VISION

Since opening in 2008 The Reach has been dedicated to increasing the public's awareness and appreciation of art, heritage, and culture. The Reach is open to everyone, and provides a venue where people of all ages can learn about Abbotsford's history and be inspired by the country's leading contemporary artists. We are an inclusive place where individuals can explore and exchange ideas in an environment of mutual respect and understanding.



Pictured above: Guest creating a masterpiece at Reach event ArTHAUS

# BOARD & STAFF

## 2017 BOARD OF DIRECTORS

### BOARD EXECUTIVE

Milt Walker, Chair  
Colin Reimer, Vice Chair  
Rex Leonard, Treasurer  
Rick Rake, Secretary

### DIRECTORS

Summer Dhillon  
Madeleine Hardin  
Doug Lester  
Jacqueline Nolte  
Nerma Shergill  
Charles Wiebe

### EX-OFFICIO

Freddy Latham, School District #34  
Kendra Anderson, Student Representative (UFV)

## 2017 STAFF

Laura Schneider, Executive Director & Curator  
Elizabeth Campbell, Accounting and Operations Administrator  
Ingrid Epp, Director of Development  
Kris Foulds, Curator of Historical Collections  
Kate Bradford, Assistant Curator  
Anna Williams, Education Programmer  
Shaun Carrigg, Marketing & Design Coordinator (on leave)  
Francesca Moore, Marketing & Design Coordinator (contract)  
Carmen Arcilla, Guest Services & Volunteer Coordinator  
Andrea Pepper, Aboriginal Curatorial Intern  
Marc Forcier, Digitization Assistant  
Connie Hackett, Guest Services  
Alisha Sandhu, Guest Services  
Jeff Bates, Custodial Services



Pictured above: 2017 Season Two artists & Reach Executive Director. Left - Right: Sonny Assu, Laura Schneider, Jim Adams, Erika Walker, Brendan Lee Satish Tang.

# MESSAGE FROM THE REACH EXECUTIVE DIRECTOR & THE CHAIR OF THE BOARD



Milt Walker  
Chair

2017 was a banner year for The Reach and we are enjoying a time of great positive momentum as we move into the year of our tenth anniversary. The Reach continues to embrace our role as a centre of excellence for arts, culture, and heritage in the City of Abbotsford. Our continued efforts to connect with audiences in our own community while also attracting visitors from across the region and around the world are certainly paying off. We welcomed more than 30,000 visitors to The Reach in 2017, who visited a total of 15 exhibitions, and took part in over four hundred programs and events over the course of the year.



Laura Schneider  
Executive Director & Curator

In 2017 our exhibition program acknowledged Canada's 150th year of confederation in a series of projects that addressed our nation's colonial history, while considering the legacy of its impact and exploring the possibility of (re)conciliation for present and future generations. For the first time, an entire year of exhibitions connected to a central theme, which provided a challenging and very rewarding curatorial framework for us. This year we also moved beyond our own walls, hosting artist Ericka Walker whose exhibition *The Great Experiment* motivated a work of public art. Her mural *Reasons* now adorns the Royal Canadian Legion Branch 15 in downtown Abbotsford. Our exhibition program for 2017 has also yielded an exciting development and major achievement for The Reach. Beginning in 2018, we will be touring two of our curatorial projects across Canada. Keep an eye out for the work of Sonny Assu and Brendan Tang in *Ready Player Two*, and for the collaborative project *Grand Theft Terra Firma* by David Campion and Sandra Shields, as these projects hit the road starting in March. We are very proud of all our 2017 exhibitions and we hope you take time to learn more about them on p.7.

The range and quality of public and educational programming offered by The Reach continues to grow substantially. In 2017 we inaugurated some exciting new initiatives, the success of which has encouraged us to make them an ongoing part of our annual calendar. For example, our Brunch with the Artists events quickly became a favourite. This casual event replaces a more structured artist talk by inviting guests to enjoy a meal and informal conversation with the exhibiting artists, followed by a short, guided tour of the exhibitions. We also began The Reach Art Club in partnership with the West Abbotsford Community School Society. The Art Club is a series of low-cost afterschool classes that runs twice per year and introduces students between the ages of 9 and 13 to fundamental drawing and painting skills. Some of the staples in our public programming offerings have gained significant traction over the past year. The program C3 (which stands for Culture, Cookies, and Coffee) has become one of our most popular regular events, garnering unprecedented audiences in 2017 thanks to dedicated volunteers and inspiring speakers. Visitors to our public programs make up roughly half of our annual attendance, and we couldn't be prouder of the quality engagement that we offered our audiences this year. To read more about the extensive selection of programs and events that we offered in 2017, have a look at p.15.



In 2017 we were able to make noteworthy investments in our facility, website, and collections management software. Thanks to generous support from the BC Museums Association | Grant 150 Developing Infrastructure and the 2016 BC Abbotsford Summer Games Society Legacy Fund, The Reach was able to undertake a capital improvement project to remediate acoustical issues in the Great Hall galleries. We also improved our virtual presence with the redevelopment of our website to enhance the experience of online visitors with the in-kind support of FirstPage Marketing. We took an important step forward in the stewardship and management of our historical collections through the successful transition to a new collections management platform, Pastperfect, which will streamline information management and provide ease of access to online visitors in the future. To learn more about the generous funders, donors, and sponsors who made these projects, and all of our ambitious plans possible, see p.25.

As always, we are deeply grateful to the members of the Board of Directors for their dedication and vision. Our gratitude extends also to City of Abbotsford for their ongoing support, which enables us to enjoy a stable home at The Reach and allows us to continue to offer the majority of our programs and services to the community free of charge.

Milt Walker  
Chair of the Board

Laura Schneider  
Executive Director & Curator



### WILD CARD

**THE FEW GOOD WHITES**

Hardly more than a handful, these Mississippi whites were  
not known for wanting to ally with the Negroes  
against the oppressor, the "Whiteman of the South."  
They were just a small group, only some  
of whom were known as the "Few Good Whites."  
But when they all  
were together, their power was  
unlimited.

# SEASON ONE EXHIBITIONS

January 26<sup>th</sup> - May 7<sup>th</sup>, 2017

## GRAND THEFT TERRA FIRMA



### David Campion, Sandra Shields

This exhibition blends fictional characters with elements drawn from the historical record to create a space where audiences are asked to consider their own relationship to destructive colonial practices. Developed in collaboration with Stó:lō community members, *Grand Theft Terra Firma* works to push forward the national conversation around reconciliation. This exhibition will be touring to galleries across Canada beginning in 2018.

Image Credit: David Campion and Sandra Shields, *Royal Engineer*, 2016, inkjet print on vinyl, metal electrical conduit, aluminum, 65.25 x 43"

## STRETCHERS, HEADERS AND FOOTNOTES



### Lyndl Hall

*Stretchers, Headers and Footnotes* consists of a series of drawings, a book work, and installation elements that examine the role of the red brick building in colonial expansion. The artist's research focuses on two case studies: the Clayburn/Kilgard brickworks in the Fraser Valley, and the City Hall building in Pietermaritzburg, KwaZulu Natal, South Africa.

Photo credit: Lyndl Hall, *Paperweight 1901*, 2013, load bearing brick from the largest red brick building in the Southern Hemisphere, 9 x 3 x 4.5"

## POISON, PATTERN, PARADIGM



### Carrielynn Victor

This exhibition showcases the artist's use of traditional formal elements of Stó:lō culture to consider issues of gender and sexuality, community, interconnectedness, land, and sustainability. Victor fuses ancestral knowledge and a deep connection to her culture with contemporary techniques and styles. A monograph was produced for this exhibition.

Image credit: Carrielynn Victor, *Ts'ésqel*, 2016, acrylic on canvas, 30 x 40"

## SQ'ÉWLETS: A STÓ:LŌ – COAST SALISH COMMUNITY IN THE FRASER RIVER VALLEY



### Sq'Éwlets Community

This online project was led by the Sq'Éwlets community in partnership with a vast array of collaborators. The richness of the online resource was adapted for an exhibition at The Reach as a way to mark the launch of the website. Both the exhibition and the website were developed by Sq'Éwlets community members to introduce visitors to an in-depth perspective of what it means to be a Sq'Éwlets person and community member today. Both platforms prominently feature the Halq'eméylem language and share Sq'Éwlets' views on self-representation and ownership of cultural heritage.

Photo Credit: Installation view of *Sq'Éwlets: A Stó:lō – Coast Salish Community in the Fraser River*, Photo: SITE Photography

# SEASON TWO EXHIBITIONS

May 25<sup>th</sup> - September 3<sup>rd</sup>, 2017

## READY PLAYER TWO

**Brendan Lee Satish Tang,  
Sonny Assu**



Collaborative and independent works by Brendan Tang and Sonny Assu combine elements from science fiction, comic books, and gaming cultures to consider how these forms alternately reinforce and transcend racial boundaries in youth culture. Informed by their mixed-race backgrounds and experiences of Canadian life, the exhibition consists of immersive spaces that evoke the adolescent sanctuaries of the basement, the arcade, and the comic book store. This exhibition will be presented in galleries across Canada beginning in 2018. An exhibition catalogue is forthcoming.

Image credit: Sonny Assu and Brendan Lee Satish Tang, *Ready Player Two* (detail), 2016, digital graphic, dimensions variable

## THE GREAT EXPERIMENT

**Ericka Walker**



Ericka Walker explores the visual and rhetorical relationship between war-era propaganda and continued notions and structures of patriotism, capitalism, and white supremacy in North America. The exhibition features images of industry, agriculture, and warfare mixed with jingoistic fragments of text drawn from a variety historical sources.

Photo Credit: Installation view of Ericka Walker, *The Great Experiment*, Photo: SITE Photography

## THE IRRETRIEVABLE MOMENT



**Jim Adams**

A two-part retrospective exhibition organized by the Surrey Art Gallery and The Reach Gallery Museum Abbotsford, this exhibition presents a selection of Adams' paintings and objects that combine imagery inspired by Classical and African myth and the visual language of science fiction. A catalogue was produced for this exhibition.

Image credit: Jim Adams, *Lil Zoose*, 2008, acrylic on canvas, 49 x 37"





# SEASON THREE EXHIBITIONS

September 21<sup>st</sup>–December 31<sup>st</sup>, 2017

## 2017 FRASER VALLEY REGIONAL BIENNALE



The Biennale is a dynamic, collective representation of exceptional artwork produced by artists in the Fraser Valley region over the past two years. Guest curated by Beth Carruthers, the 2017 Biennale was planned by The Reach Gallery Museum Abbotsford in partnership with the Abbotsford Arts Council, the Mission Arts Council, and the Chilliwack Visual Artist Association. A catalogue was produced for this exhibition.

Image credit: Installation view of 2017 Fraser Valley Biennale, Photo: SITE Photography

## COGNITIVE DISSONANCE



### Cody Lecoy

Curated by Andrea Pepper.

Cody Lecoy is an emerging artist of Sylix and Lekwungen ancestry whose unique perspective combines Northwest Coast formline design with the vivid, illusory qualities of Surrealism. *Cognitive Dissonance* presents a new series of work in which Lecoy explores his family lineage to decipher his own past and to explore national and personal identity. A monograph was produced for this exhibition.

Image credit: Cody Lecoy, *Mycelium*, 2017, acrylic on canvas, 48 x 24"

## MI'KWITE'TMN (DO YOU REMEMBER)



### Ursula Johnson

*Mi'kwite'tmn (Do You Remember)* examines ideas of ancestry, identity and cultural practice. 2017 Sobey Award winner Ursula Johnson deconstructs and manipulates the function and image of Mi'kmaw basketry using traditional techniques to build non-functional forms.

Curated by Robin Metcalfe, organised and circulated by Saint Mary's University Art Gallery, Halifax in collaboration with Unama'ki College, with the support of the Department of Canadian Heritage, Arts Nova Scotia and the municipality of Halifax.

Photo Credit: Ursula Johnson, *Upmetuk O'pitek Form* (detail), 2012, black ash, maple wood, sweetgrass, approximately 5 x 5 x 5" Photo: Wendy McElmon

## OUT OF THE CURRENT



### Tara-Lynn Kozma-Perrin

Abbotsford artist Tara-Lynn Kozma-Perrin grapples with the representational relationship between chronic pain and expressive forms of communication. Works in sound, video, text, and wall painting trace the arc of Kozma-Perrin's personal journey with chronic pain as she recalibrates her new bodily, interpersonal, and psychological realities. A monograph was produced for this exhibition.

Image credit: Installation view of *Out of the Current*, Photo: SITE Photography

# HISTORICAL COLLECTIONS, ARCHIVES, AND HERITAGE PROGRAMMING



Kris Foulds  
*Curator of Historical  
Collections*

2017 was a big year for collections accessibility as The Reach migrated all of our records to a new collections management software and uploaded this data to an online collections database. Shifting to a new online platform has already improved access to our collections and we've seen a marked increase in archival photo use both by community partners and the general public. We're grateful for the ongoing support we received this year from the from the Irving K. Barber Learning Centre's BC History Digitization Program which allowed us to digitize another 5,000 photos from our collection. I encourage you to explore the new site by visiting [thereach.pastperfectonline.com](http://thereach.pastperfectonline.com).

The volume of interest and the number of on-site and distance research requests underscores the essential role that The Reach plays as both a repository and a producer of historical content for our region and beyond. The Reach's archives and collections continue to support scholars and researchers toward the creation of important historical publications and digital exhibitions. Three such projects are currently in the works, which promise to make important contributions to the regional historical record. Stay tuned for the launch of these projects in the near future.

Heritage programming is at the centre of The Reach's mandate and we continue to provide exciting and educational offerings to our community, often through partnerships with other community organizations. In 2017, this included heritage learning through Voices of the Valley with a particular focus on the Sumas Lake drainage project. We are pleased to continue to provide programs, talks, and primary resources to engage audiences of all ages in appreciating the complex and significant impact of this historical moment on our community. We also continue to support tours and exhibition activity at the Sikh Heritage Museum (SHM) through our partnership with the South Asian Studies Institute (SASI) at UFV. At the 2017 BC Museums Association Conference, Kris Foulds (Curator of Historical Collections at The Reach) and Sharanjit Sandhra (SASI Coordinator, UFV) presented to peer organizations about this partnership, and the welcome opportunities it creates to counter racism in our community. They have since been invited to make a similar presentation at the Canadian Museums Association Conference in Vancouver in 2018.

Other programs and activities included participating in the first year of Abbotsford Jane's Walks. These citizen-led walks encourage people to observe, reflect, share, question, and collectively reimagine the places in which they live, work, and play. Of extraordinary value to students in our region is the work that The Reach has done on the 2017 Fraser Valley Regional Heritage Fair, in partnership with Heritage Abbotsford. The Reach played a vital role in coordinating this initiative which promotes awareness and understanding of Canadian history and heritage among students and adults across the province. The 2017 Fraser Valley Regional Heritage Fair brought together hundreds of students from grades 4 to 10, from Langley to Hope, to share their heritage research with community judges.



# EDUCATION & PUBLIC PROGRAMS



Anna Williams  
*Education Programmer*

In 2017, The Reach was thrilled to host 16,632 people through events, education, and public programming. The Reach hosted 406 programs including a speaker's series, school fieldtrips, docent-led tours, workshops, classes, and cultural celebrations. Between exciting new initiatives like The Reach Art Club (hosted in partnership with the West Abbotsford Community School) and the growth of some of our favourite signature programs like Sunday Family Arts, this year we reached more community members through our programs than ever before!

Also this year, The Reach staff and volunteers participated in events around the community that allowed us to introduce and share all that The Reach has to offer with new audiences. Among those events were the Abbotsford Family Literacy Day Celebration, National Aboriginal Day at Thunderbird Plaza, Canada Day at Exhibition Park, Berry Beat Festival, The Library Summer Bash, Jam in Jubilee Park, EcoDairy Moo or Boo, and the Winter Jubilee tree lighting event.

Each year we are able offer educational and public programs through the invaluable support of various funding organizations. The Reach also partners with other non-profit organizations to better provide services and opportunities to our community. This year we partnered with, hosted, or collaborated with Big Brothers Big Sisters, Abbotsford Hospice Society, Fraser Health, Communitas Supportive Care Society, MSA Society for Community Living, School District 34, Abbotsford Community Services, various English Language Learner groups and home school groups, and West Abbotsford Community School Society. Universities and funding bodies also connect with us to give students a leg up through work experience in the arts and heritage sectors. We would not be able to deliver the scope and quality of cultural programs that we do without these inter-organizational partnerships. Just as it takes a village to raise a child, it also takes all of us to create a vibrant community. We are very fortunate in Abbotsford to be surrounded by individuals, organizations, and other supporters that understand and value that.



# REGULAR PROGRAMMING

## C3 (CULTURE, COFFEE & COOKIES)

In 2017, 489 people attended The Reach's weekly speaker series, Culture, Coffee & Cookies (C3). Overall, the program hosted 33 speakers on a wide variety of fascinating topics.

## SUNDAY FAMILY ARTS

With the expert instruction of local artist Chantelle Fawcett, The Reach ran 18 Sunday Family Arts classes in 2017 with a total of 301 participants of all ages attending.

## DROP-IN TOURS

The Reach's volunteer docents made themselves available on Tuesdays, Fridays, and Sundays throughout 2017 for public drop-in tours. 340 people attended 62 tours over the course of 2017.

# SPECIAL EVENTS

Over the course of 2017 The Reach held 48 Special Events including exhibition openings and community events with a total of 4155 attendees.

# SCHOOL TRIPS

A total of 27 groups took advantage of our educational fieldtrip programs based on contemporary art or local heritage, with 789 children and 164 adults attending.

## PARTICIPATING SCHOOLS:

### SCHOOL DISTRICT 34 - ABBOTSFORD

Margaret Stenersen Elementary, Yale Secondary, William A. Fraser Middle, Dr. Thomas A. Swift Elementary, Robert Bateman Secondary, W.J. Mouat Secondary, Sandy Hill Elementary, John Maclure Elementary, Bakerview Centre for Learning, and Mt Lehman Elementary.

### SCHOOL DISTRICT 33 - CHILLIWACK

GW Graham Middle Secondary.

### SCHOOL DISTRICT 35 - LANGLEY

R.E. Mountain Secondary.

### SCHOOL DISTRICT 75 - MISSION

Silverdale Elementary, Hatzic Middle, and Edwin S. Richards Elementary.

### PRIVATE SCHOOLS

St. John Brebeuf High School, Abbotsford Traditional Middle, Cornerstone Christian School, Abbotsford Christian Middle, and various home school groups.

# PROGRAMS AND EVENTS

## JANUARY

- 3** Docent-Led Drop-In Tour
- 6** Docent-Led Drop-In Tour
- 8** Sunday Family Art Class with Chantelle Fawcett, BFA
- 11** Culture, Coffee & Cookies: Tour of Kariton Gallery with Sophia Suderman
- 18** Culture, Coffee & Cookies: Tour of Mennonite Heritage Museum with Jennifer Martens
- 25** Culture, Coffee & Cookies: Tour of Trethewey House with Christina Reid
- 26** Winter/Spring Season Opening Reception
- 27** Docent-Led Drop-In Tour
- 27** The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 28** Abbotsford Family Literacy Day Celebration
- 29** Sunday Family Art Class with Chantelle Fawcett, BFA
- 31** Docent-Led Drop-In Tour

## FEBRUARY

- 1** Culture, Coffee & Cookies: Tour of Winter/Spring Exhibitions with docent Morian Perepelitza
- 2** Art History: Art Since 1945 with Barry Magrill, PhD
- 3** Docent-Led Drop-In Tour
- 3** The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 5** Sunday Family Art Class with Chantelle Fawcett, BFA
- 6** Yoga in the Gallery
- 9** Art History: Art Since 1945 with Barry Magrill, PhD
- 10** The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 11** Black History Month Celebration
- 15** Culture, Coffee & Cookies: Bringing Zhenya Home, Part 1 with Marian Flodin
- 16** Art History: Art Since 1945 with Barry Magrill, PhD
- 17** The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 19** Sunday Family Art Class with Chantelle Fawcett, BFA
- 22** Culture, Coffee & Cookies: Canadian Chamber Choir Concert
- 23** Art History: Art Since 1945 with Barry Magrill, PhD
- 24** The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 24** Pro-D Day Art Camp

Pictured opposite: Shannon Thiesen and Chalie Howe creating artwork during Reach Fundraiser Twilight in the Garden.

## MARCH

- 1 Culture, Coffee & Cookies: Collage workshop with Linda Klippenstein
- 2 Art History: Art Since 1945 with Barry Magrill, PhD
- 3 The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 5 Sunday Family Art Class with Chantelle Fawcett, BFA
- 8 Culture, Coffee & Cookies: Power Pioneers with Dave Watts
- 9 Art History: Art Since 1945 with Barry Magrill, PhD
- 10 The Reach Art Club with Sidi Chen, BFA and Meshaal Alzeer, BFA
- 13-15 Spring Break Art Camp
- 15 Culture, Coffee & Cookies: Tour of the Sikh Heritage Museum with Sharanjit Sandhra
- 16-17 Spring Break Art Camp
- 19 Sunday Family Art Class with Chantelle Fawcett, BFA
- 20-22 Spring Break Art Camp
- 22 Culture, Coffee & Cookies: Travel and Photography with Rod Lafond
- 23-24 Spring Break Art Camp
- 23 Opening reception for Art on Demand 3.2: Andrew Booth, Paige Caldwell, Amanda Vergara
- 25 Brunch with the Artists
- 29 Culture, Coffee & Cookies: Bringing Zhenya Home, Part 2 with Marian Flodin
- 30 Wine and Paint Night with Thrive Studio founder Jamie Smith

## APRIL

- 2 Sunday Family Art Class with Chantelle Fawcett, BFA
- 5 Culture, Coffee & Cookies: Vaisakhi in Abbotsford with Satwinder Bains
- 6-9 Grand Theft Terra Firma: Stories of (Re) Conciliation: UFV Theatre Performance
- 8 Slow Art Day
- 12 Culture, Coffee & Cookies: We Fought at Vimy with Jim McQueen
- 19 Culture, Coffee & Cookies: Canada's Great War with Molly Ungar
- 22 Exhibition Tour and Discussion, *Grand Theft Terra Firma*: Reconciliation and Settler Responsibility with artists David Champion and Sandra Shields, and curator Laura Schneider
- 23 Sunday Family Art Class with Chantelle Fawcett, BFA
- 26 Culture, Coffee & Cookies: The Draining of Sumas Lake with Kris Foulds
- 28 Pro-D Day Reconciliation Workshop for Educators with IndigenEyez
- 30 Talking Circle: Next Steps, a community discussion and exhibition closing event



## MAY

- 3** Culture, Coffee & Cookies: The Story of Qithyil with David Schaepe
- 7** Sunday Family Art Class with Chantelle Fawcett, BFA
- 10** Culture, Coffee & Cookies: Pottery Studio Tour with Herman Venema
- 11-12** Fraser Valley Regional Heritage Fair coordinated by The Reach and the MSA Museum Society
- 17** Culture, Coffee & Cookies: UFV Art Gallery Tour with Chantelle Fawcett
- 25** Spring/Summer Season Opening Reception
- 27** Brunch with the Artists
- 28** Sunday Family Art Class with Chantelle Fawcett, BFA

## JUNE

- 10** Broads Brunch at Brambles Bistro (fundraiser)
- 11** Sunday Family Art Class with Chantelle Fawcett, BFA
- 21** Outreach Booth at National Aboriginal Day
- 25** Sunday Family Art Class with Chantelle Fawcett, BFA

## JULY

- 1** Outreach Booth at Canada Day with the City of Abbotsford at Exhibition Park
- 4-7** Summer Art Camps
- 8** Outreach Booth at Library Summer Bash with Clearbrook Library
- 8** Outreach Booth at Abbotsford Farm and Country Market during BerryBeat Festival
- 10-14** Summer Art Camps
- 17-20** Summer Art Camps
- 20** Ericka Walker mural unveiling and reception
- 21** Summer Art Camps
- 22** Cultural Exchange: A Curated Second-Hand Market (fundraiser)
- 23** Sunday Family Art Class with Chantelle Fawcett, BFA
- 24-28** Summer Art Camps

## AUGUST

- 1-4** Summer Art Camps
- 8-11** Summer Art Camps
- 14-18** Summer Art Camps
- 21** Sunday Family Art Class with Chantelle Fawcett, BFA
- 20-25** Summer Art Camps

## SEPTEMBER

- 3 Sunday Family Art Class with Chantelle Fawcett, BFA
- 6 Culture, Coffee & Cookies: Clayburn Copper Works Tour with Jim Unger
- 9 Twilight in the Garden (fundraiser)
- 13 Ask a Curator Day
- 13 Culture, Coffee & Cookies: The Glass Puffin Tour with Adrian Renkers
- 20 Culture, Coffee & Cookies: Mennonite Heritage Museum Tour with Jennifer Martens
- 21 Spring/Summer Season Opening Reception
- 21-24 Durational performances with Ursula Johnson as part of Mi'kwite'tmn (Do You Remember),
- 24 Ursula Johnson Community Forum at Sq'ewlets First Nation
- 22 Pro-D Day Art Camp
- 24 Sunday Family Art Class with Chantelle Fawcett, BFA
- 27 Culture, Coffee & Cookies: Pioneer Women with Joy Barratt
- 30 Arty Awards organized by the Abbotsford Arts Council (Culture Days event)

## OCTOBER

- 1 Caring for your Heirlooms (Culture Days workshop)
- 1 Sunday Family Art Class: Culture Days Edition with Chantelle Fawcett, BFA
- 4 Culture, Coffee & Cookies: Tour of Fall/Winter Exhibitions with docent Morian Perepelitza
- 5 Art History: Renaissance & Baroque in Italy with Barry Magrill, PhD
- 11 Every Girl Matters Day organized in partnership with GirlKIND
- 11 Culture, Coffee & Cookies: The Oregon Trail with Bill Overy
- 12 Art History: Renaissance & Baroque in Italy with Barry Magrill, PhD
- 13 Concert hosted by Mighty Speck community record label
- 18 Culture, Coffee & Cookies: 98 Years in Abbotsford with Ernie Poignant
- 19 Art History: Renaissance & Baroque in Italy with Barry Magrill, PhD
- 20 Pro-D Day Art Camp
- 25 Culture, Coffee & Cookies: The Draining of Sumas Lake with Kris Foulds
- 26 Art History: Renaissance & Baroque in Italy with Barry Magrill, PhD
- 27 ArtHAUS (fundraiser)
- 29 Sunday Family Art Class with Chantelle Fawcett, BFA
- 31 Outreach Booth at EcoDairy Moo or Boo

## NOVEMBER

- 1** Culture, Coffee & Cookies: Cabinets, Community, and Choir with Hans Kruger
- 2** Art History: Renaissance & Baroque in Italy with Barry Magrill, PhD
- 4** Public Workshop: Painting with Cody Lecoy
- 8** Culture, Coffee & Cookies: Canadian War Art in WWII with Molly Ungar
- 9** Art History: Renaissance & Baroque in Italy with Barry Magrill, PhD
- 11** Remembrance Day Cadets Reception hosted by the Women's Auxiliary
- 12** Sunday Family Art Class with Chantelle Fawcett, BFA
- 15** Culture, Coffee & Cookies: Self-Publishing with Kerry Coast
- 16** Opening for Art on Demand 3.4 curated by Katherine Searle: Jessica Peatman and Kristin Voth
- 16** Fraser Valley Biennale Artist Meet and Greet / Volunteer reception
- 22** Culture, Coffee & Cookies: My Life of Crime with Cathy Ace
- 24** Pro-D Day Art Camp
- 26** Sunday Family Art Class with Chantelle Fawcett, BFA
- 29** Culture, Coffee & Cookies: Holiday Concert with Cathy Merkel and Volunteer Appreciation

## DECEMBER

- 6** Culture, Coffee & Cookies: One Guard's Story with Neil Maclean
- 10** Sunday Family Art Class with Chantelle Fawcett, BFA
- 13** Culture, Coffee & Cookies: Music Plus with Molly and Bob Ungar
- 31** Performance: Tara-Lynn Kozma-Perrin: Reflections



# THE IRRETRIEVABLE MOMENT



Informational text panel on the left wall, containing several paragraphs of text.



# OUR VOLUNTEERS

In 2017, our volunteers dedicated a total of 3592.5 hours to ensuring the exhibitions, events, and programs at The Reach were a success!

Thank you to:

## DOCENTS

Guenther Krueger  
Morian Perepelitza  
Laura Smith

## VOLUNTEERS

Ronel Alberts  
Meshaal Alzeer  
Kendra Anderson  
Patricia Antonelli  
Emily Arnett  
Charlene (Char) Bates  
Carissa Boynton  
Sam Bridge  
Carly Butler Verheyen  
Christina Carne  
Gratia Chung  
Pamela Churchill  
Jenna Cook  
Rayann Couper  
Karen Craig  
Alisha Deddens

Kayla Diguistini  
Sara Ellis  
Radwa Epsayed  
Sayuli Ezaki  
Chantelle Fawcett  
Marianne Fedori  
Aird Flavelle  
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Marian Flodin  
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Dorothy Friesen  
(Johnson)  
Tanvi Gauba  
Arman Gill  
Harmeet Gill  
Jessica Gill  
Yashmeen Gill  
Ann Gillard  
Connie Hackett  
Sophia Han  
Anmol Hans  
Daphne Henselwood

Joyce Henson  
Karen Houg  
Sharon Huget  
Joan Hunter  
Amy Hwang  
Emily Isaacson  
Rishma Jomal  
Niki Karakatsoulis  
Nobue (Noelle) Kiszka  
Sonja Klotz  
Sandy Kuby  
Silke Kuhn  
Hyeonjeong Kwon  
John Laison  
Megan Lambert  
Jennifer Lee  
Linda Lee  
Tara Lindley  
Cassidy Luteijn  
Manisha Mahay  
Greg Manning  
Linda Matties

Marcus Meng  
Sharon Mitchell  
Nastasha Mol  
Kemone Moodley  
Diane Moran  
Madison Mulder  
Adithya Nairy  
Nathanael Nga  
Dora Nordal  
Seri Paek  
Kate Petrusa  
Zaira Ramirez  
Melissa Rautenberg  
Ann Reekie  
Nicole Ridder  
Sherrin Roynon  
Teanna Rozek  
Alisha Sandhu  
Dilraj Sandhu  
Manjot Sandhu  
Michael Scoular  
Katherine Searle

Ellen Sereda  
Shawn Siemens  
Catherine Skelly  
Bob Strain  
Tricia Taylor  
Dave Thomas  
Ruby-Ann Van  
Egmond  
Joyce Venema  
Tessa Warkentin  
Brian Watson  
Kaylee Welch  
Minerva Wu



Pictured here L-R: Laura Smith, Daphne Henselwood, Anne Gillard, Marian Flodin.

# SUPPORTING EMERGING PROFESSIONALS

The Reach is proud to be a cultural incubator in our community. We have a series of programs dedicated to fostering the professional development of aspiring culture workers and have had generous support from a number of sponsors, funders, and donors to this end. These extraordinary young people were part of our success in 2017.

## **Andrea Pepper**

Aboriginal Curatorial Intern

Funded with the support of SASET, BC Arts Council, and Anonymous Individual Donors

## **Marc Forcier**

Digitization Assistant, Abbotsford Living History Digitization Project

Funded with the support of the Irving K. Barber/BC History Digitization Program

## **Cassidy Lutejin**

Cultural Programs Assistant (summer)

Funded with the support of Canada Summer Jobs

## **Alec Postlewaite**

Archives Assistant (summer)

Funded with the support of Canada Summer Jobs

## **Kecia Prevost**

Cultural Programs Assistant (summer)

Funded with the Support of Young Canada Works in Heritage

## **Jan Eliseth (Seth) Miranda**

Cultural Programs Assistant (summer)

Funded with the Support of Young Canada Works in Heritage

## **Teanna Rozek**

Collections Assistant (summer)

Funded with the Support of Young Canada Works in Heritage

## **Chantelle Fawcett**

Practicum Student (2016/2017)

University of the Fraser Valley

## **Christina Carne**

Practicum Student (2016/2017)

University of the Fraser Valley

## **Kendra Anderson**

Practicum Student

University of the Fraser Valley (2017/2018)

## **Emily Arnett**

Practicum Student (2017/2018)

Trinity Western University



Pictured here: Emerging Artist Sage Sidley and her artwork for AOD 3.3

# EMERGE @ THE REACH

Now in its third year of operation, the Emerge program is designed as a “gallery within a gallery” and provides aspiring artists and arts professionals with exhibition, curatorial, and publishing opportunities, hands-on professional development experiences, and a platform from which to impact the arts and culture sector in the Fraser Valley. The program is an engine for the professional development of participants between the ages of 18 and 35. Fostering this emerging talent builds a unique and vibrant cultural identity for our growing community. Alumni of the program have gone on to exciting employment and educational opportunities and The Reach is proud to participate in the growth of an exciting new generation of artists, historians, and cultural professionals in Abbotsford.

Once again, we are grateful to RBC for their ongoing and generous support of this program. Because of their solid backing, we are able to provide compensation to the program’s curators, exhibiting artists, and design team, and to produce professional documentation of the exhibitions to serve participants in their future endeavours.

## 2017 EXHIBITIONS

**Art on Demand 3.1 / January 26, 2017 to March 19, 2017**

Curator: Chantelle Fawcett, UFV Intern

Artist: Desiree Patterson

**Art on Demand 3.2 / March 23, 2017 to May 7, 2017**

Curator: Christina Carne, UFV Intern

Artists: Andrew Booth, Paige Caldwell, Amanda Vergara

**Art on Demand 3.3 / September 21, 2017 to November 12, 2017**

Curator: Chantelle Fawcett, UFV

Artist: Sage Sidley

**Art on Demand 3.4 / November 16, 2017 to December 31, 2017**

Curator: Katherine Searle, UFV

Artists: Jessica Peatman and Kristin Voth



Pictured above: Emerge installation shot

# FUNDRAISING AND DEVELOPMENT

## Ingrid Epp, Director of Development

Raising funds is too much fun and absolutely rewarding! I'm thrilled once again at the support and enthusiasm that our community has for The Reach. This year we hosted some spectacular fundraising initiatives. Some of our most popular events were stronger than ever, some of our annual events got a makeover, and some events were new altogether. Overall, it was an enormously successful year thanks to our donors, sponsors, and funding bodies and we are immensely grateful at your vision and encouragement as we build toward our second decade at The Reach!

## Twilight in the Garden

Our fun-loving supporters reveled at a garden party last summer. Brenda and Arnold Falk partnered with The Reach to cultivate the art of raising funds. Our annual fundraiser got a fresh new look in their casual bistro at this laid-back patio party set at the lush Tanglebank Gardens.

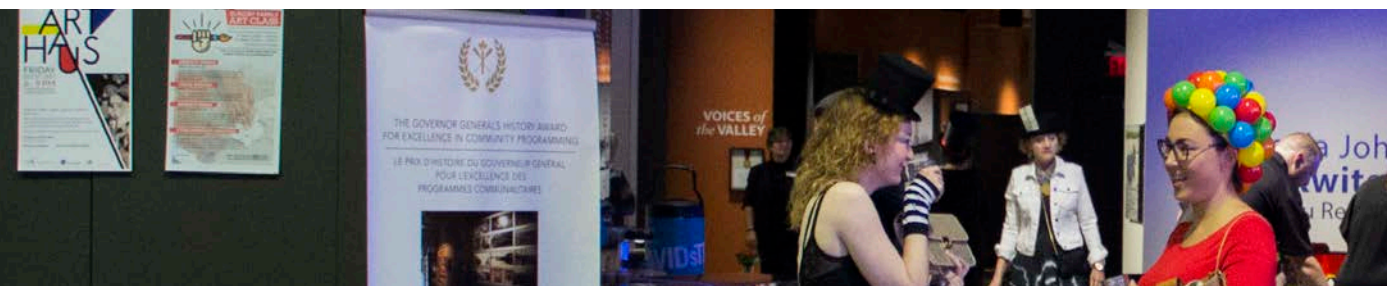
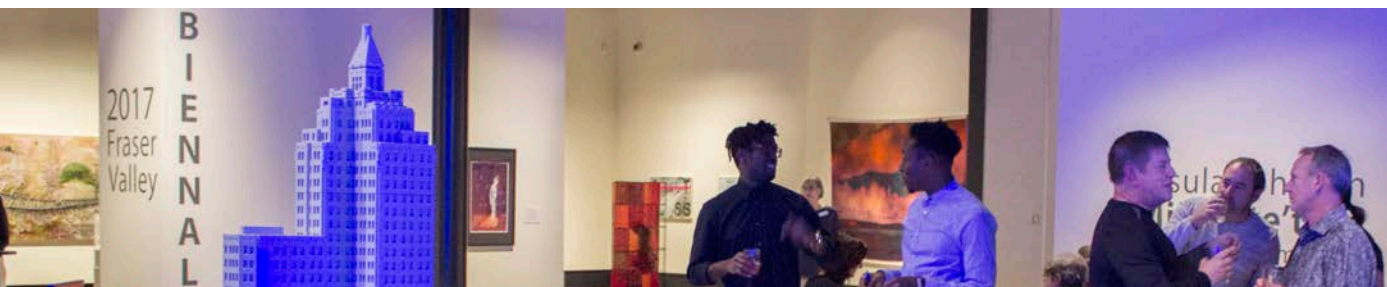
Guests socialized under the twinkling patio lights at lounges, quaint dining nooks, and inside Brambles Bistro while sipping Limoncello and indulging in elegant West Coast artisan food creations. They swayed to the lively summer music of local band Quieros and young violinist Callie Gross. They applauded dancers Emma Boutilier and Jewel Miller, and bid on tasteful silent auction packages. Artists Cynthia Frenette, Charlie Howes, and Shannon Thiesen created original works of art during a suspenseful 20-minute artists' paint-off on the garden patio. Best of all, attendees and generous donors including Cap-It International Inc., Hank and Elaine Funk (Masterpiece sponsor), RDM Lawyers LLP, Reimer Hardwoods Ltd, TD Bank, and Tanglebank Gardens helped us raise \$24,700 (net profit) for our educational and public programs at The Reach.

"What a great evening! I truly enjoyed the event.  
Very magical – it looked fantastic. And the food – excellent!"

- S. Shergill, Abbotsford



Pictured above: Revelers at Twilight in the Garden including Director of Development Ingrid Epp and masterpiece sponsor Hank Funk of Cap-it International Inc



## ArtHAUS

This super-fun art party for grownups was inspired by the twentieth century Bauhaus school and their famously eccentric parties. This casual fundraiser inspired guests to tap into their artistic psyche at MakerHouses led by Shannon Thiesen and our creative team. Others indulged their inner child by building Lego with Canada's LEGO Certified Professional, Robin Sather. In true Bauhaus style, we enjoyed delicious food, sipped some vino, and got a jump on holiday shopping with artisan vendors. Our thanks to funders Aldergrove Credit Union and Rex A. Leonard for helping us raise vital funds for our annual cycle of exhibitions and programs.

## Cultural Exchange: A Curated Second-Hand Market

We took raising funds outdoors to Thunderbird Plaza last summer when we hosted an upscale public market of gently used goods and collectibles. This colorful and fun vintage boutique experience featured amazing bargains for the creatively-minded. And of course, we invited our friends at the Abbotsford Arts Council, Abbotsford Children's Theatre, Clearbrook Library, Fraser Valley Stage, and Heritage Abbotsford to join us and raise funds for their public programming.

## Community Partners in Fundraising

Our annual sold-out Broads Brunch @Brambles Bistro at Tanglebank Gardens is now a spring tradition. This year, we gathered to savor sumptuous brunch delicacies over bubbly while creating a fresh floral crown with green thumb queen Brenda Falk. Kudos to the Brenda and Arnold Falk family for co-hosting.

In February, the Canadian Chamber Choir came to create beautiful music in the gallery with their Seasons of Life and Landscape concert, and donated the proceeds to The Reach.

For a full list of our generous donors, supporters, sponsors and funders, see the following page of full listing.

# 2017 DONORS AND SUPPORTERS

## **PUBLIC AREA BUILDERS' \$40,000+**

BC I Canada 150: Celebrating BC Communities and their contribution to Canada

## **LEGACY BUILDERS' CIRCLE \$20,000+**

Abbotsford 2016 BC Summer Games Society Legacy Fund  
BC Arts Council

## **COLLECTORS' CIRCLE \$10,000-\$19,999**

Anonymous  
Abbotsford Community Foundation (City of Abbotsford, Government of Canada)  
Canada Council for the Arts  
Canadian Heritage / Canadian Museums Association  
Cap-it International Inc., Hank and Elaine Funk  
In memory of Mary C Vickers  
Irving K. Barber Learning Centre

## **PIONEERS' CIRCLE \$5,000-\$9,999**

Columbia Kitchen Cabinets Ltd., Hans Kruger  
RBC  
Government of Canada  
Stó:Lō Aboriginal Skills + Employment Training  
Vivian Trethewey

## **EDUCATORS' CIRCLE \$1,000-\$4,999**

Abbotsford Genealogical Society  
BC Heritage Fair Society  
Ingrid Epp  
Lohn Foundation  
Loyal Protestant Association  
Prospera Credit Union  
RDM Lawyers LLP  
Reimer Hardwoods Ltd., Colin and Sharon Reimer  
Sevenoaks Shopping Centre  
TD Bank  
The Hamber Foundation  
Milt and Rita Walker

## **CURATORS' CIRCLE \$500-\$999**

Aldergrove Credit Union  
CDW & Associates  
Concept Plumbing & Gas Ltd.  
Michael P. Forcier, CPA, Inc.  
KPMG  
Rotary Club Abbotsford-Sumas  
Sherrin Roynon  
Shape Property Management, Highstreet  
Slap Communications Ltd and Giesbrecht + Co., Summer and Patrick Giesbrecht  
Annette Strom  
Tourism Abbotsford

## **ARCHIVISTS' CIRCLE \$100-\$499**

Allan Asaph  
Henry and Velma Braun  
Elizabeth Campbell  
Adrienne Chan  
Eric Davis and Deanna Reder  
Ronald and Ann Delair  
Constance delmarque Smith  
Sara Ellis  
Marianne Fedori and Paul Gemmel  
Simon Gibson  
David and Betty Giesbrecht  
Madeleine Hardin  
Ardis Janzen  
Rex A Leonard Ltd  
Morian Perepelitza & Rose Perry  
Richard Schwindt  
Dr Paramjit and Nerma Shergill  
Lilly Thorne  
John van Dongen

## **SUPPORTERS**

Abbotsford Centre  
Best Western PLUS Regency Inn and Conference Centre  
Brambles Bistro/Tanglebank Gardens  
Choices Market Abbotsford  
Globe Printers  
Klassic Catering  
Townhall Public House  
Via Rail Canada Inc.

## **PRINT MEDIA PARTNER**

Abbotsford News



the reach  
Gallery Museum  
Abbotsford





Financial Statements of

**ABBOTSFORD CULTURAL  
CENTRE**

Year ended December 31, 2017



KPMG LLP  
32575 Simon Avenue  
Abbotsford BC V2T 4W6  
Canada  
Telephone (604) 854-2200  
Fax (604) 853-2756

## INDEPENDENT AUDITORS' REPORT

To the Directors of Abbotsford Cultural Centre

We have audited the accompanying financial statements of Abbotsford Cultural Centre, which comprise the statement of financial position as at December 31, 2017, the statements of operations, changes in net assets and cash flows for the year then ended and notes, comprising a summary of significant accounting policies and other explanatory information.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditors' Responsibility*

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

KPMG LLP is a Canadian limited liability partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative ("KPMG International"), a Swiss entity. KPMG Canada provides services to KPMG LLP.



We believe that the audit evidence we have obtained in our audit is sufficient and appropriate to provide a basis for our qualified audit opinion.

*Basis for Qualified Opinion*

In common with many charitable organizations, Abbotsford Cultural Centre derives revenue from donations and fundraising events, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the Abbotsford Cultural Centre. Therefore, we were not able to determine whether, as at and for the year ended December 31, 2017 any adjustments might be necessary to contributions, excess of revenue over expenses reported in the statement of operations, excess of revenue over expenses recorded in the statement of cash flows and current assets and unrestricted net assets reported in the statements of financial position. This caused us to qualify our audit opinion on the financial statements as at and for the year ended December 31, 2017.

*Qualified Opinion*

In our opinion, except for the possible effects on the financial statements of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of Abbotsford Cultural Centre as at December 31, 2017, and its results of operations, changes in net assets and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

*Report on other Legal and Regulatory Requirements*

As required by the Society Act (British Columbia), we report that, in our opinion, the accounting policies applied in preparing and presenting the financial statements in accordance with Canadian accounting standards for not-for-profit organizations have been applied on a basis consistent with that of the preceding year.

*KPMG LLP*

Chartered Professional Accountants

May 9, 2018

Abbotsford, Canada

# ABBOTSFORD CULTURAL CENTRE

## Statement of Financial Position

December 31, 2017, with comparative information for 2016

|                                    | 2017              | 2016              |
|------------------------------------|-------------------|-------------------|
| <b>Assets</b>                      |                   |                   |
| Current assets:                    |                   |                   |
| Cash and cash equivalents (note 2) | \$ 290,516        | \$ 217,019        |
| Accounts receivable                | 5,356             | 14,058            |
| Prepaid expenses                   | 8,043             | 9,488             |
|                                    | <u>303,915</u>    | <u>240,565</u>    |
| Capital assets (note 3)            | 154,190           | 110,419           |
| Intangible assets (note 4)         | 12,455            | 18,450            |
|                                    | <u>\$ 470,560</u> | <u>\$ 369,434</u> |

## Liabilities and Net Assets

|   |                   |                   |
|---|-------------------|-------------------|
| Current liabilities:                                    |                   |                   |
| Accounts payable  | \$ 15,281         | \$ 9,080          |
| Deferred revenue  | 27,149            | 28,117            |
|   | <u>42,430</u>     | <u>37,197</u>     |
| Deferred capital contributions (note 5)                 | 85,390            | 38,487            |
| Net assets:   |                   |                   |
| Investment in capital and intangible assets (note 6(a)) | 81,255            | 94,107            |
| Internally restricted (note 7)                          | 100,000           | 100,000           |
| Unrestricted  | 161,485           | 99,643            |
|   | <u>342,740</u>    | <u>293,750</u>    |
| Economic dependence (note 8)                            |                   |                   |
|   | <u>\$ 470,560</u> | <u>\$ 369,434</u> |

See accompanying notes to financial statements.

On behalf of the Board:

  
\_\_\_\_\_  
Director

  
\_\_\_\_\_  
Director

# ABBOTSFORD CULTURAL CENTRE

## Statement of Operations

Year ended December 31, 2017, with comparative information for 2016

|   | 2017             | 2016            |
|---|------------------|-----------------|
| <b>Revenue:</b>   |                  |                 |
| Government grant revenue (note 9)                           | \$ 725,424       | \$ 657,240      |
| Donations and contributions:                                |                  |                 |
| Cash  | 98,132           | 71,903          |
| Advertising, exhibits, events - gifts-in-kind               | 52,451           | 51,685          |
| Contributed services - gifts-in-kind and<br>volunteer hours | 37,096           | 42,586          |
| Workshops, events and other                                 | 70,027           | 68,057          |
| Amortization of deferred capital contributions (note 5)     | 21,347           | 8,691           |
| Interest income   | 12               | 2,251           |
|   | <u>1,004,489</u> | <u>902,413</u>  |
| <b>Expenses:</b>  |                  |                 |
| Advertising   | 21,456           | 17,886          |
| Advertising - gifts-in-kind (note 11)                       | 32,058           | 27,735          |
| Amortization  | 44,541           | 35,513          |
| Loss on disposal of intangible asset                        | -                | 1,070           |
| Insurance   | 4,961            | 4,855           |
| IT servicing and internet connection fees                   | 16,929           | 21,405          |
| Memberships   | 2,388            | 2,847           |
| Office and general  | 19,304           | 21,992          |
| Professional fees   | 18,902           | 10,248          |
| Program & production costs                                  | 134,765          | 128,764         |
| Program & production costs - gifts-in-kind<br>(note 11)     | 20,393           | 23,950          |
| Salaries and benefits                                       | 529,979          | 494,014         |
| Supplies  | 27,017           | 26,455          |
| Telephone   | 8,012            | 6,538           |
| Training  | 2,821            | 2,608           |
| Utilities   | 34,877           | 28,133          |
| Volunteer hours - gifts-in-kind (note 11)                   | 37,096           | 42,586          |
|   | <u>955,499</u>   | <u>896,599</u>  |
| <b>Excess of revenue over expenses</b>                      | <b>\$ 48,990</b> | <b>\$ 5,814</b> |

See accompanying notes to financial statements.

# ABBOTSFORD CULTURAL CENTRE

## Statement of Changes in Net Assets

Year ended December 31, 2017, with comparative information for 2016

|   | Investment in<br>capital and<br>intangible assets<br>(note 6) | Internally<br>restricted | Unrestricted | 2017<br>Total | 2016<br>Total |
|---|---|--------------------------|--------------|---------------|---------------|
| Net assets, beginning<br>of year  | \$ 94,107   | \$ 100,000               | \$ 99,643    | \$ 293,750    | \$ 287,936    |
| Excess (deficiency) of<br>revenue over<br>expenses                        | (23,194)  | -                        | 72,184       | 48,990        | 5,814         |
| Net change in<br>investment in capital<br>assets and intangible<br>assets | 10,342  | -                        | (10,342)     | -             | -             |
| Net assets, end of year   | \$ 81,255   | \$ 100,000               | \$ 161,485   | \$ 342,740    | \$ 293,750    |

See accompanying notes to financial statements.

# ABBOTSFORD CULTURAL CENTRE

## Statement of Cash Flows

Year ended December 31, 2017, with comparative information for 2016

|   | 2017              | 2016              |
|---|-------------------|-------------------|
| Cash provided by (used in):   |                   |                   |
| Operations:   |                   |                   |
| Excess of revenue over expenses   | \$ 48,990         | \$ 5,814          |
| Items not involving cash:   |                   |                   |
| Amortization of deferred capital contributions  | (21,347)          | (8,691)           |
| Amortization of capital and intangible assets   | 44,541            | 35,513            |
| Loss on disposal of intangible asset  | -                 | (1,071)           |
| Change in non-cash operating working capital:   |                   |                   |
| Accounts receivable   | 8,702             | (1,321)           |
| Prepaid expenses  | 1,445             | (4,399)           |
| Accounts payable  | 6,201             | (9,496)           |
| Deferred revenue  | (968)             | 396               |
|   | <u>87,564</u>     | <u>18,887</u>     |
| Financing:  |                   |                   |
| Receipt of deferred capital contributions   | 68,250            | 8,700             |
| Investments:  |                   |                   |
| Purchase of capital assets  | (82,317)          | (19,084)          |
| Purchase of intangible assets   | -                 | (15,417)          |
|   | <u>(82,317)</u>   | <u>(34,501)</u>   |
| Increase (decrease) in cash position  | 73,497            | (6,914)           |
| Cash and cash equivalents, beginning of year  | 217,019           | 223,933           |
| Cash and cash equivalents, end of year  | <u>\$ 290,516</u> | <u>\$ 217,019</u> |
| Non-cash transaction:   |                   |                   |
| Acquisition of intangible assets by way of gift-in-kind deferred capital contribution | \$ -              | \$ 10,000         |

See accompanying notes to financial statements.

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements

Year ended December 31, 2017

---

## General:

Abbotsford Cultural Centre (the "Centre") was incorporated under the Society Act (British Columbia) on July 11, 2008 and began operations on September 22, 2008. On November 28, 2016 the new Societies Act (British Columbia) became effective. The Centre has until November 28, 2018 to transition to the new act.

The Centre operates under the name, The Reach Gallery Museum Abbotsford. The Centre is dedicated to facilitating the development and implementation of art, heritage, and cultural programs for the residents of Abbotsford.

The Centre is a registered charitable organization under the Canadian Income Tax Act and, accordingly, is exempt from income taxes, provided certain requirements of the Income Tax Act are met.

## 1. Significant accounting policies:

- The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations. The significant accounting policies are as follows:

### (a) Revenue recognition:

The Centre follows the deferral method of accounting for contributions which include donations and government grants. Contributions for specific purposes or programs are deferred and subsequently recognized as revenue at the time the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amounts can be reasonably estimated and collection is reasonably assured.

Revenue from fees, other contracts and sales of services and goods are recognized when the services are provided or the goods are sold. Interest revenue is recorded when earned.

The Centre records pledges to donate funds only as they are collected.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue at a rate corresponding with the amortization rate for the related capital assets.

Gifts-in-kind represent contributions of advertising, gifts, supplies, promotional materials and other miscellaneous materials which would otherwise be paid for by the Centre, and are recorded at their estimated fair value at the time of receipt when such value can be reasonably determined.

Volunteers contribute a significant amount of their time to the Centre each year. The estimated fair value of these contributed services, if determinable, has been recognized in



# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

---

## 1. Significant accounting policies (continued):

the financial statements.

### (b) Collection:

The Centre's collection consists of artwork and historical artifacts relating to the history of the Abbotsford community, which may be acquired by either donation or cash purchase. The cost of additions to the collection are charged as an expense in the year of acquisition.

### (c) Capital assets:

Purchased capital assets are recorded at cost less accumulated amortization. Contributed capital assets are recorded at fair value at the date of contribution less accumulated amortization. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life or improve the service potential of an asset are capitalized.

Amortization is provided using the following methods and annual rates:

| Asset                  | Basis             | Rate                       |
|------------------------|-------------------|----------------------------|
| Equipment              | Declining balance | 20%                        |
| Furniture and fixtures | Declining balance | 20%                        |
| Leasehold improvements | Straight line     | over the term of the lease |

The Centre reviews for impairment of capital assets to be held and used whenever events or changes in circumstances indicate that the asset no longer has long-term service potential to the Centre. If such conditions exist, an impairment loss is measured at the amount by which the carrying amount of the asset exceeds its residual value.

### (d) Intangible assets:

Intangible assets represent the cost of website development costs, which are amortized over their estimated useful life at a 30% declining balance rate.

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

---

## 1. Significant accounting policies (continued):

### (e) Use of estimates:

The preparation of the financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Significant items subject to such estimates and assumptions include the carrying amount of capital and intangible assets. Actual results could differ from those estimates.

### (f) Financial instruments:

Financial instruments are recorded at fair value on initial recognition. Freestanding derivative instruments that are not in a qualifying hedging relationship and equity instruments that are quoted in an active market are subsequently measured at fair value. All other financial instruments are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value. The Centre has not elected to carry any such financial instruments at fair value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the straight-line method.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator of impairment, the Centre determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying value of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount the Centre expects to realize by exercising its right to any collateral. If events and circumstances reverse in a future period, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

## 2. Restrictions on cash and cash equivalents:

The Centre's unrestricted and restricted cash and cash equivalents are summarized as follows:

|  | 2017       | 2016       |
|--|------------|------------|
| Unrestricted   | \$ 163,367 | \$ 85,177  |
| Restricted:  |            |            |
| Internally restricted for Permanent Collections Acquisition Fund | 100,000    | 100,000    |
| Externally restricted for deferred revenue                       | 27,149     | 28,117     |
| Externally restricted for unspent deferred capital contributions | -          | 3,725      |
|  | 127,149    | 131,842    |
|  | \$ 290,516 | \$ 217,019 |

## 3. Capital assets:

|                        | 2017       |                          | 2016           |                |
|------------------------|------------|--------------------------|----------------|----------------|
|                        | Cost       | Accumulated amortization | Net book value | Net book value |
| Equipment              | \$ 207,749 | \$ 128,406               | \$ 79,343      | \$ 82,676      |
| Furniture and fixtures | 22,277     | 11,751                   | 10,526         | 13,157         |
| Leasehold improvements | 95,523     | 31,202                   | 64,321         | 14,586         |
|                        | \$ 325,549 | \$ 171,359               | \$ 154,190     | \$ 110,419     |

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

## 4. Intangible assets:

|         |           |                          | 2017           | 2016           |
|---------|-----------|--------------------------|----------------|----------------|
|         | Cost      | Accumulated amortization | Net book value | Net book value |
| Website | \$ 25,417 | \$ 12,962                | \$ 12,455      | \$ 18,450      |

## 5. Deferred capital contributions:

Deferred capital contributions represent the unamortized amount and unspent amount of donations and grants received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statement of operations.

|  | 2017      | 2016      |
|--|-----------|-----------|
| Balance, beginning of year                           | \$ 38,487 | \$ 28,478 |
| Add: Contributions received in the year              | 68,250    | 18,700    |
| Less: Amortization of deferred capital contributions | (21,347)  | (8,691)   |
|  | \$ 85,390 | \$ 38,487 |

The balance of unamortized capital contributions related to capital assets consists of the following:

|   | 2017      | 2016      |
|---|-----------|-----------|
| Unamortized capital contributions used to purchase assets | \$ 85,390 | \$ 34,762 |
| Unspent capital contributions                             | -         | 3,725     |
|   | \$ 85,390 | \$ 38,487 |

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

## 6. Investment in capital and intangible assets:

(a) Investment in capital and intangible assets is calculated as follows:

|  | 2017       | 2016       |
|--|------------|------------|
| Capital assets                             | \$ 154,190 | \$ 110,419 |
| Intangible assets                          | 12,455     | 18,450     |
|  | 166,645    | 128,869    |
| Amounts financed by:                       |            |            |
| Unamortized deferred capital contributions | (85,390)   | (34,762)   |
|  | \$ 81,255  | \$ 94,107  |

(b) Change in net assets invested in capital and intangible assets is calculated as follows:

|  | 2017        | 2016        |
|--|-------------|-------------|
| Excess of revenue over expenses:               |             |             |
| Amortization of deferred capital contributions | \$ 21,347   | \$ 8,691    |
| Amortization of capital and intangible assets  | (44,541)    | (35,513)    |
| Loss on disposal of intangible asset           | -           | (1,071)     |
|  | \$ (23,194) | \$ (27,893) |
| Net change in investment in capital assets:    |             |             |
| Capital and intangible assets acquired         | \$ 82,317   | \$ 44,501   |
| Amounts funded by:                             |             |             |
| Deferred capital contributions                 | (71,975)    | (14,975)    |
|  | \$ 10,342   | \$ 29,526   |

## 7. Internally restricted net assets:

The internally restricted net assets of \$100,000 (2016 - \$100,000) are restricted by the Board of Directors (the "Board") for specific purposes outlined under the terms of the Board's "Permanent Collections Acquisitions Fund". Annual provision for and expenditures from the restricted net assets are at the discretion of the Board. The internally restricted amount is not available for other purposes without approval of the Board.

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

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## 8. Economic dependence:

During the year, the City of Abbotsford (the "City") paid a fee for service to the Centre of \$656,250 (2016 - \$625,000).

Based on the above, the Centre is economically dependent on the City.

In addition, the Centre occupies premises owned by the City, without rent charges. Management has concluded that the fair value of the rent would be undeterminable with certainty and accordingly no estimated gift-in-kind has been recorded.

## 9. Government grant revenue:

Government grant revenue is received from the following:

|            | 2017              | 2016              |
|------------|-------------------|-------------------|
| Municipal  | \$ 656,250        | \$ 625,000        |
| Federal    | 56,954            | 32,240            |
| Provincial | 12,220            | -                 |
|            | <u>\$ 725,424</u> | <u>\$ 657,240</u> |

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

## 10. Cash grants received:

The below values are actual cash received during the fiscal year.

|   | 2017              | 2016              |
|---|-------------------|-------------------|
| Government grant revenue:               |                   |                   |
| City Of Abbotsford                      | \$ 656,250        | \$ 625,000        |
| BC Arts Council                         | 27,473            | -                 |
| Canada Council for the Arts             | 10,000            | -                 |
| Service Canada                          | 7,766             | 12,506            |
|   | <b>\$ 701,489</b> | <b>\$ 637,506</b> |
| Special purpose grant revenue:          |                   |                   |
| Abbotsford Community Foundation         | \$ 15,000         | -                 |
| Aboriginal Skills & Employment Training | 9,220             | -                 |
| Canadian Museums Association            | 8,858             | 18,568            |
| Irving K. Barber Foundation             | 10,000            | 10,000            |
| Loyal Protestant Association            | 3,000             | 3,000             |
| Hamber Foundation                       | 3,000             | 1,500             |
| Royal Bank of Canada                    | 7,500             | -                 |
|   | <b>\$ 56,578</b>  | <b>\$ 33,068</b>  |

## 11. Volunteer and contributed services:

The Centre obtains various services and supplies related to operations free of charge from contributors. These services and supplies would normally be purchased from regular suppliers.

The estimated fair value of these services and supplies have been recognized as both contribution revenues and expenses in the statement of operations, as follows:

|  | 2017             | 2016             |
|--|------------------|------------------|
| Contributed services and volunteer hours | \$ 37,096        | \$ 42,586        |
| Advertising                              | 32,058           | 27,735           |
| Exhibits and special event expenses      | 20,393           | 23,950           |
|  | <b>\$ 89,547</b> | <b>\$ 94,271</b> |

# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

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## 12. Director, employee and contractor compensation:

For the fiscal year ending 2017, the Centre paid remuneration of \$96,300 (2016 - \$95,916) to one employee. No other employees or contractor received annual remuneration of \$75,000 or greater.

## 13. Financial risks and concentration of risk:

### (a) Liquidity risk:

Liquidity risk is the risk that the Centre will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Centre manages its liquidity risk by monitoring its operating requirements. The Centre prepares budget forecasts to help ensure it has sufficient funds to fulfill its obligations.

### (b) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations resulting in a financial loss. The Centre is exposed to credit risk with respect to the accounts receivable. The Centre assesses, on a continuous basis, accounts receivable and provides for any amounts that are not collectible in the allowance for doubtful accounts.

### (c) Interest rate risk:

The Centre's cash and guaranteed investment certificates earn interest at prevailing interest rates for these types of financial instruments. As a result the Centre is exposed to interest rate risk due to fluctuations in the prevailing interest rates when the instruments mature.



# ABBOTSFORD CULTURAL CENTRE

Notes to Financial Statements (continued)

Year ended December 31, 2017

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The below values are actual cash received during the fiscal year.

|   | 2017              | 2016              |
|---|-------------------|-------------------|
| Government grant revenue:               |                   |                   |
| City Of Abbotsford                      | \$ 656,250        | \$ 625,000        |
| BC Arts Council                         | 27,473            | -                 |
| Canada Council for the Arts             | 10,000            | -                 |
| Service Canada                          | 7,766             | 12,506            |
|   | <u>\$ 701,489</u> | <u>\$ 637,506</u> |
| Special purpose grant revenue:          |                   |                   |
| Abbotsford Community Foundation         | \$ 15,000         | \$ -              |
| Aboriginal Skills & Employment Training | 9,220             | -                 |
| Canadian Museums Association            | 8,858             | 18,568            |
| Irving K. Barber Foundation             | 10,000            | 10,000            |
| Loyal Protestant Association            | 3,000             | 3,000             |
| Hamber Foundation                       | 3,000             | 1,500             |
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